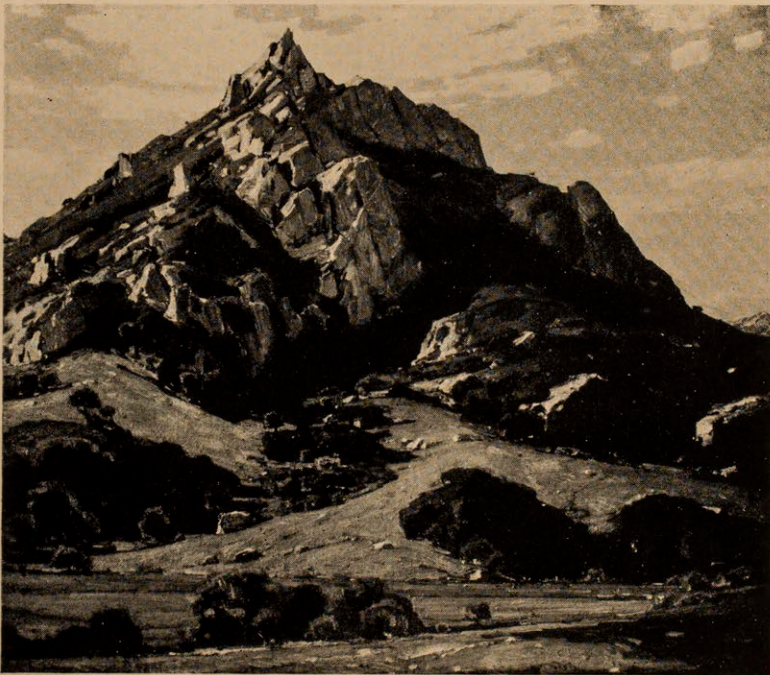


MUSEUM GRAPHIC LOS ANGELES MUSEUM

VOL. I

No. 2



WHERE NATURE'S GOD HATH WROUGHT. WILLIAM WENDT

NOVEMBER
1926

THE MUSEUM PATRONS ASSOCIATION
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LOS ANGELES MUSEUM

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THE MUSEUM GRAPHIC, a museum magazine published in the interests of the Los Angeles Museum and the Museum Patrons Association and all interested in Museums and their work, will issue bi-monthly, except during July and August, from the Los Angeles Museum, Exposition Park, Los Angeles.

WILLIAM ALANSON BRYAN, *Editor*

Editorial

The Museum Patrons Association

Designed primarily as a means of communicating at regular intervals with the work-a-day membership of the Museum Patrons Association and other friends and well-wishers of the Los Angeles Museum, and as merely a periodical budget of activities and progress in the various departments of this fast-growing institution of learning, the first modest issue of *Museum Graphic* was the source of a quite gratifying return of congratulatory comment from near and far. This much appreciated and encouraging response bespeaks a healthy outlook for the future and inspires the hope that the support necessary to develop the magazine into a medium of broad scope and influence may be looked for with some degree of confidence.

To accomplish this end it is obviously vital that the Patrons Association continue to flourish and attract to itself an ever-increasing number of friends able and willing to support it with their memberships and, on occasion, their stimulating presence. In this connection it is interesting to note that on a recent holiday more than eighteen thousand visitors availed themselves of the opportunity to enjoy a few pleasant and profitable hours among the widely varied exhibits within the Museum, and significant to add that the Association, so ably supplementing municipal efforts to make the institution an outstanding asset to the City and County, has been able thus far to enroll

only some two thousand supporting patrons. Precedent long established in kindred organizations of several of the larger eastern museums induces the confident belief that within this teeming and progressive center of population there is a proportionately representative body of citizens willing to support and help build up a great museum.

The steady growth of the museum's resources, no less than the very noticeable broadening of its influence, is in great measure a reflection of the increasing strength of the Patrons Association. The need being obvious for a far more powerful organization behind the institution, it remains only for time to develop the fact whether or not Los Angeles shall fall behind New York, Chicago, Detroit, Minneapolis, Cleveland and other cities now far ahead of her in this particular.

Museum Lyceum Bureau

In addition to supplying speakers and entertainers for the lecture courses in the realms of history, science, art, music, dramatics, travel and adventure given at the Museum under the auspices of the Museum Patrons Association, the Los Angeles Museum, through a newly created Extension Department, will act as a center of information and afford a point of contact between the speakers, artists, and entertainers of Southern California, and clubs and other organizations utilizing talent of this nature in Los Angeles and vicinity.

(Continued on Inside Back Cover)

Annual Subscription, \$2.50; single copies, 50 cents; free to Membership. Instructions for renewals, discontinuance, or change of address should be sent two weeks before they go into effect. All correspondence should be addressed and remittances made to Museum Graphic, Los Angeles Museum, Exposition Park, Los Angeles, California, U. S. A. Also manuscripts, photographs, material for notes and news, books for review, and exchanges should be sent to the above address. Manuscripts must in all cases contain postage for return. All material published in this issue of the *Museum Graphic* is hereby released for republication in unabridged form providing the source and authorship is properly credited.

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MUSEUM GRAPHIC

LOS ANGELES MUSEUM

VOL. I

NOVEMBER-DECEMBER 1926

NO. 2

Outline of a Plan for the Los Angeles International Exposition of Fine and Decorative Arts.

A Suggestion for the Celebration of the One Hundred and Fiftieth Anniversary of the Founding of the City of Los Angeles.

By WILLIAM ALANSON BRYAN

NOT a little informal comment has appeared in the press and elsewhere as to the next step to be taken in the development of the city of Los Angeles. Boasting of a glorious and sturdy past which seems to assure the city's future as one of the largest—perhaps ultimately the greatest center of population on the American Hemisphere—it is fitting that at this time of municipal adolescence, a careful analysis of the possible future destiny of the city should be made in order that a program with an adequate objective may be adopted, and well considered plans formulated looking towards the ultimate fulfillment of the city's highest destiny.

Conscious of our natural heritage of soil and climate and scenery; proud of our material possessions in homes, commerce, business equipment, educational facilities, roads, harbors, sewers, hydraulic power, water supply, agricultural, mineral and manufacturing wealth the thoughtful citizen, after reviewing all these and many other evidences of achievement and power naturally inquires: what next? Are there other worlds for our city to conquer? Is there anything worth doing that we have not already done well?

Here and there an article has appeared or a speech been made during the past few years on the subject of what should be done to improve and unify and beautify Los Angeles as a city. Such desultory comment as has appeared would seem to indicate that in the public mind there is a vague yet growing feeling that something—nobody seems to know exactly what—should be done about art. A feeling exists that some way something should be done towards beautifying, through the magic touch of the real artist, our city, already so beautiful through the unaided gifts of nature and environment.

Some in a spirit of prophecy have gone so far as to proclaim our city as destined to become the Athens of America; others have visioned it as the future art acropolis of the world! Certainly such an ideal is in itself inspiring. If it should actually come to be the distinctive battle cry and set purpose of a great united city, it is not beyond the bounds of the possible that so widely loved and so lovely a city as Los Angeles might gain for herself this much-to-be-coveted jewel for her already brilliant crown. And moreover it is possible for this city to attain it within the lifetime remaining to our maturest citizen.

Since the destiny of our city seems to be a proper subject for consideration by all the people on all occasions, it occurs to me that in conjunction with the discussion of other seemingly more tangible and immediately important things, it might be well for us to consider a matter which to my mind is fraught with much greater importance to the whole community and to the future of Los Angeles and Southern California than any so far brought forward.

I refer to the adequate and proper celebration in 1931 of the One Hundred and Fiftieth Anniversary of the founding of the City of Los Angeles. This being a peaceful achievement of a constructive nature is of sufficient prophetic magnitude and importance to intrigue the interest and the imagination of the whole nation.

Coupled with these events, as of no less world-wide interest, is the plan to hold in Los Angeles in 1932 the great international series of Olympic Games.

There is every reason for believing that the world will long continue at peace and that America, and particularly Southern California, has a long era of financial prosperity assured. Our great man-made harbor has linked us with the nations of the world, trade relations are constantly improving, steamship service to foreign and domestic ports is rapidly growing. But above all, through our marvelous development as a city no less than through the achievements of our motion picture industry, the eyes of the world are literally centered daily on Los Angeles.

Is the time not ripe for us to seriously consider the feasibility and the timeliness of a great world's exposition to open in 1931 and continue winter and summer without interruption through the period of the Olympic Games in 1932? This is looking farther ahead than the average citizen is accustomed to look, but it is not too long a time to permit us to plan and execute a really great civic undertaking. Moreover it has been wisely said that "it is better to build cautiously for the future than to repent the past."

After much agitation, a convention was held in Saint Louis on January 10th, 1899, at which time an executive committee was appointed to decide on celebrating the event of the Louisiana Purchase by a great world's fair to be held in 1904. Five years was scarcely long enough time for Saint Louis to carry out the great project. Our sister city, San Francisco, began the preliminary agitation for the Panama-Pacific Exposition eleven years before the exposition opened in 1915. In spite of the two world-rocking events—the destruction of the beautiful city and the great world war, the occasion was fittingly celebrated by them on time and in a manner that seemingly left little to be desired, and much to be emulated, while San Diego on the south, against even greater odds, employed a similar period of time in developing its splendid plans.

If Saint Louis a score of years ago could give with five years' preparation, an exposition that expended in the community more than fifty millions of dollars, why cannot Los Angeles develop an exposition of even more significance in the history of the development of the world even though it may not match it in physical magnitude?

In 1900 the population of Saint Louis was approximately 600,000. This is not one-half the population of Los Angeles at the present time, without consideration of what our population will be five years hence. The financial strength of Saint Louis was in proportion to her population. Yet over a

quarter of a century ago, when a dollar was really worth a hundred copper cents, Saint Louis raised five million by private subscription; five million by municipal bonds and received five million from the government of the United States.

The city and the county of Los Angeles has its tax valuation today placed at three billion dollars, which is less than one-half its actual value. If we make up our minds to celebrate, we can afford to do it handsomely without straining the resources of the community.

For such a community undertaking in Los Angeles, I believe five million could be secured by private subscription; ten million from the city and another ten million from the county should be raised by bonds. If the State of California did no more for us than it did for San Francisco a score of years ago, we should expect not less than five million with good prospects of securing double that amount. From the Federal government support should come to the last great city to have a great exposition in a sum not less than that raised by Los Angeles by her combined subscriptions and bonds in the form of a thank offering from Uncle Sam to her proudest great seaport city.

Once convinced that it was worth while to hold an exposition the public subscription could be easily raised provided it seemed practicable to divide it into a five-year proposition instead of requiring it to be paid all at one time. Such a sum would mean about .0001 $\frac{1}{3}$ percent of our present assessed valuation per year. Certainly there is no one in Los Angeles when so much has been gained by advertising, who would argue that our citizens could not afford to pay .0001 $\frac{1}{3}$ percent of its assessed valuation for advertising purposes; especially when they were convinced that the advertisement would continue fresh and in force as long as the city stands. For what more enduring advertisement could Los Angeles ever have or hope to have than to put through to a successful issue the very greatest if not the largest World's Exposition ever attempted?

The next thing to be considered is the nature of the exposition and celebration. Shall it be a duplication of those that have gone before or shall it be something new—a fresh concept—manifesting our power and ability as a creative, rather than a copying, city?

Out of the day's work and from a clear sky through the agency of a social call from a friend (who prefers to remain unnamed) came the seed of the idea which has prompted me to write this outline. While discussing the subject of celebrating the founding date of our city his interest in cultural things and the cultural development of Los Angeles in particular prompted the following remark: "I wish that if there is to be a Sesqui-centennial Exposition in Los Angeles that it could be an art and cultural exposition dedicated to all the finer things of life."

During the next two hours of discussion, the exposition was named, its scope and purpose roughly defined, the site selected and in imagination the splendid buildings that would house it were seen in dim yet splendid lineaments.

Why not designate it by a name that would in itself not only give it location on the face of the world, but also would define its broad scope and mark out its limitations? What better name than THE LOS ANGELES INTERNATIONAL EXPOSITION OF FINE AND DECORATIVE ARTS?

An exposition of painting and sculpture and of all the industries in which art has an important part. For who is there, old or young, rich or poor, that is willing to publicly deny an interest in some phase of the great realm of art, or who has the hardihood to deny a debt to the arts coming down to him through the history of the ages? Who would not gladly have an opportunity to see for himself leisurely at one time and in one place, all of the great achievements of the world's great artists that he might study and compare and absorb their undying beauty into his very soul and be uplifted, strengthened and ennobled thereby?

By all means an International Exposition of the fine and decorative arts! Just that, all that, and no more!

As a nation we are prone to boast—with much right to make our boast—of our material and physical prowess. We point with pride to our great engineering feats. Did we not dig the canal and have we not made 263,000 miles of railroads? As architects have we not pierced the sky with our cyclopean buildings? As financiers we have no peer; as soldiers and statesmen who can excel us in deeds of valor or our devotion to the flag? As inventors we have both made and harnessed the power that drives the wheels of the world; as scientists we have contributed our full share to exact knowledge and its application to man's affairs.

In all these and many other lines of human endeavor our sister nations readily grant us a place in the sun. But in the realm of art—that priceless ability to turn the five elusive emotions of life into such form that they may react again on the hearts of others, giving pleasure to the senses and vitality to the soul—they are not so certain. For as a nation we spend tens of millions annually in journeys abroad to see the art of other nations. The natural inference by other nationals is that being a practical race we would not do this if we had any real art at home.

Then too, altogether too many people think of art as just pictures and sculpture and nothing more—not realizing that art through its application in decoration and design touches everything we use, every where, every day. An exposition that would emphasize this important fact and clarify the ideas of the masses about the practical use and the economic value of art would be of inestimable benefit not only to Los Angeles but to the whole nation if not the entire world.

By centralizing the exposition on this one great fact we would be amazed at the importance of art, without really missing all of the multitude of other things that have heretofore gone into the making of a world's exposition. There would be no need for a machinery hall, palace of electricity forestry building, mining building, horticultural hall, agricultural building, manufacturers' building, transportation building, woman's building and so on, not to mention the numerous state buildings and foreign buildings and the gaudy maize of side-shows dignified with some euphonious name for an amusement zone—all set up with vast imponderable exhibits that serve but to clutter up minds and weary the bodies of visitors intent on seeing everything in the world in a few brief days. No, the great all-inclusive world's fair has been both well done and overdone. Let Los Angeles do something different. Let it conserve its tidy exposition resources and concentrate its endeavor to the doing of one really great thing so well that it may never be attempted again. A really great International Exposition of the fine and decorative arts of the

world would be an undertaking both big enough and important enough if well done, to raise our fair city at one fair stroke to the rank and dignity of a mighty metropolis of culture and art appreciation and world achievement.

The next thing to consider is the site. Our exposition fortunately would not need—in fact, could not use—the more than a square mile of ground required for the World's Columbian Exposition in Chicago or the 1142 acres of ground used by the Louisiana Purchase Exposition. It would not even be necessary to have the 635 acres stretching along three miles of waterfront that was set apart within the Golden Gate for the Panama Pacific Exposition or even the 618 acres that formed in Balboa Park the grounds for the exquisite Panama-California Exposition in San Diego. Our ambition would be to have the finest, not the biggest exposition.

The site proposed is Exposition Park. This area of 130 acres is located in the very center of population of this vast city of cities and is set apart for Expositions and is already the cultural and recreational center of the city. To it should be added by lease for exposition purposes the grounds, including the buildings, belonging to the abutting University of Southern California. Since this is to be a cultural exhibition standing for the highest thing in life nothing could be more fitting than the union of the park and the university grounds, and if precedent is required—this is precisely what was done in Saint Louis.

The selection of site, which locates the exhibition on grounds already publicly owned, would at once and forever take this important consideration out of the hands of the self-seeker—who would use it if he could as a promotion or land speculation scheme, and clear it from the beginning from possible political bickerings and sectional rivalry.

With such a site centrally located devoted exclusively to the main object of the exposition, the remainder of the city and the surrounding cities become its natural setting. With our beaches and mountains, our parks and drives, our theatres and bowls, our hotels and our hospitality there would be no need to boast of the size of our exposition grounds to claim the attention of the world. The whole group of allied cities would form one vast exposition, and our visitors by avoiding congestion would have delight, rather than fatigue, in seeing it all from the mountains to the sea.

With the site selected and the funds provided it only remains in this outline to erect the buildings and assemble the exhibits for the Los Angeles International Exposition of the Fine and Decorative Arts.

It is suggested that for this exposition the County of Los Angeles would complete the eight million dollar Los Angeles Museum of History, Science and Art, the first of the eight units of which was opened to the public a year ago with the First Pan-American Exhibition of Paintings.

In a similar manner the City of Los Angeles would occupy the northeast corner of Exposition Park—the present site of the Armory—with a building similar in structure and design to that of the new Los Angeles Museum—both structures would be dignified, beautiful, permanent and of the finest material procurable wrought into the finest buildings our architects can devise. These two buildings would balance each other on the Exposition Boulevard side of the Park. But the structure which would be the glory of the exposition and the pride of the city forever would be the one which would unite these two great palaces of art. In plan it would be an attenuated parallelogram 1380 feet in length by 160 feet in breadth, and in its center would

mount up to the limit height of twelve stories or beyond—to form the central motif for the three structures, thus combined to form a great permanent cultural palace 2500 feet in length that would face on Exposition Boulevard and be entered by three splendid monumental portals—fitting gateways to the beautiful objects stored within, gathered from every corner of the world.

These buildings are in no wise to be confused with nor is this exposition of art to be considered in the same transient category as the assemblages of make-believe structure of paint and plaster and staff associated in the popular mind with all expositions that have gone before.

It should be emphasized clearly that they are three buildings blended into one vast symmetrical whole. Moreover, they are to be permanent—to last down the ages as a monument to what Los Angeles thought and did about art in 1931.

These three buildings will be on public property and thus have their place forever on the south side of Exposition Boulevard and extend from Menlo Avenue on the west to Figueroa Street on the east, a distance of over two thousand five hundred feet.

That portion of the site for the exposition lying to the north of Exposition Boulevard, embraced in the University grounds, would be so treated by temporary curtain walls as to harmonize with the great art building on the south side of the Boulevard, and at the same time the unoccupied ground space would be utilized to accommodate the needs of the allied arts, administration buildings, etc. This treatment would extend through from Vermont to Figueroa. University Avenue from Exposition Boulevard to Jefferson Street would by this plan be similarly treated on both sides of the street and similarly utilized. Thus the three great entrance gates would be located at Jefferson and University, Exposition Boulevard and Vermont, and Figueroa and Exposition Boulevard. The Pacific Electric freight tracks on Exposition Boulevard would be put under ground or diverted to other streets from Figueroa to Vermont, thus leaving Exposition and University Boulevard within the Exposition grounds free from wheel traffic and open to the enjoyment of the exposition crowds. And I would suggest that the gates stand free and wide open as a tangible evidence of the hospitality of Los Angeles. Substantial entrance fees could be charged for seats at all congresses, conventions, games and entertainments.

As to the remainder of Exposition Park it would be further beautified and embellished and brought into harmony with the main buildings of the exposition. The State Exposition building would have a temporary curtain wall thrown about it in harmony with the permanent buildings on the other three sides of the sunken garden. The Coliseum would be completed and made ready for the great Olympic games, and embellished with statuary, etc. In a word, the whole ensemble would be made fit and suitable to entertain the visiting public that would flock to Los Angeles from every quarter of the globe on so great a festival of rejoicing.

The occasion could be advertised as the opening of Los Angeles—not as a trade center or a manufacturing city, but as the art center of the new world. We would invite the contemporary artists from all over the world to submit work of their hands and hearts. We would make it a festival of art and music and drama; we would invite every group of men, every convention, society and association devoted to human uplift and improvement to

meet with us and enjoy the splendor of our Exposition city; we would call on the great museums of the world to send us for the Exposition the historic treasures of art that they house; we would invite every state and nation to cooperate with us in making this effort truly great and all inclusive; we would prove to the world that Los Angeles is a summer and winter resort by keeping one exposition open in our elysian climate, night and day for two full years.

We would then be the center around which the art world would revolve. And the more art we can mix with our life and our trade, and our manufacturing and our commerce the better it will be for us all and for those with whom we come in contact in every walk of life. Such an exposition as is sketched above would seem to fittingly celebrate the historical events embraced in the founding of Los Angeles and would form a suitable background for the Olympic games and when at the end of two years the exposition was over would leave the city better and richer than ever and the possessor of a permanent enduring monument in such a form as to be ever after utilized to house the Los Angeles Museum—one building for History, one for Science and one for Art—as a great possession maintained by the people of the city and the county for the enjoyment of all the people.

In conclusion, if such an enterprise should appeal to our people it should be borne in mind, when steps are taken to set the machinery in motion, that it is not a political undertaking, nor primarily a financial enterprise, a booster enterprise, a commercial undertaking or a trade stimulus, although as an Art Exposition it is very closely related to all such interests. It is a great cultural enterprise and must be treated as such and kept free from all that is sordid and that savors of greed.

Therefore, in suggesting the proper organization to carry out such a plan I am happy to call attention to the fact that the community already possesses such an organization composed of a group of fifteen of the city's leading disinterested yet vitally concerned public spirited citizens. I refer to the Museum Patrons Association, a body of some two thousand of our citizens, whose interest in the upbuilding of our museum has led them into membership in this auxiliary eleemosynary corporation which by its character has ample powers to organize and carry through to a successful end this entire plan for an exposition. But the Museum Patrons Association or any other organization qualified to serve in this connection, to be successful, must have the whole-hearted, united and unselfish cooperation of every citizen and organization in this Southland.

If we are to have an exposition the time to begin is now. This plan has been presented privately to a number of our foremost citizens. Without exception they have agreed that it has real merit. If the people at large express themselves as favorable—let's go.



The Proposed African Mammal Hall for Los Angeles Museum

By JOHN ROWLEY

THE fundamental purpose of a museum is not for amusement, but for education. That the museum performs the latter function to the satisfaction of the public is demonstrated by the fact that established museums continue to expand and new ones are constantly springing up in even com-

paratively small cities throughout the United States and elsewhere. When the seeds of a museum are once planted and start growing in a municipality they are never abandoned. They continue to grow and develop. It may take time for the plant to become hardy and strong, but the recreational and educational value of the museum plant is too well known and too firmly established in the public mind to die from want of nourishment. There are in every community *some* far-sighted and public-spirited citizens who recognize the value of other things besides business or the mere accumulation of dollars, and who have sufficient civic pride to maintain educational institutions for the enlightenment of their fellow men.

The library teaches by means of the description of objects through the use of books and other printed matter. The museum instructs through visualization of the actual physical objects, and instruction through visualization goes home to stay. In order to reach the maximum of usefulness the exhibits in a well-equipped museum should be so arranged and displayed as to demonstrate established facts and tell simple, complete stories. If they fail in either of these the objects have but little value as a means of education. In former days most museums exhibited rows of objects of a more or less similar character usually accompanied by long, tiresome labels. These exhibits failed to interest and instruct the public, as they were part of a research or study collection for the use of the specialist or student in that particular line, and therefore were lacking in interest to the general public. *They did not tell a story, and left no distinct impression.* As a result the museum was unattractive and was seldom visited more than once by the average person.

In writing about the proposed African Hall which is being planned and constructed for the American Museum of Natural History in New York, Stewart Edward White, the well-known author, makes the following comment (*The Mentor*, January, 1926): "The function of a museum exhibit is, in essential, to make visually familiar to people that of which they are ignorant. It is to bring to them what they cannot go to see for themselves.

"For a long time the mere collection and display of isolated objects was sufficient. But slowly the general public has reached a saturation point in that respect. Most people have seen all these things in their glass cases or hung upon the walls. They know what they look like in mere physical characteristic. That portion of their impression has been filled.

"But there remains the further impression to be gained of a thing not



TEMPORARY INSTALLATION OF GRANT'S ZEBRA GROUP



TEMPORARY INSTALLATION OF BLESSBOK AND BONTEBOK GROUP

merely as it is in physical characteristic, but as it is in relation to its actual environment. No amount of staring at a lion in a cage can prepare one fully for his first sight of a lion in the wilds. Here another effort of the imagination is required and without proper guidance the imagination is more likely than not to go astray. One of the methods of proper guidance—the next step beyond the mere presentation of the object—is to mount the beast in a natural position or in groups with others of his kind. The ultimate refinement is to place these groups in replicas of the actual natural environment. Once this is successfully accomplished, all elements save those of life and movement are present before the eyes, and we have gone as far as we are able toward extending the consciousness of the stay-at-home into comprehension. This is the modern trend and its method is becoming universal. It is an elaborate method, and requires a tremendous lot of especial knowledge, of painstaking study, of creative imagination, of detailed, accurate pains, in order to have any value at all."

Thus the idea of a modern museum animal group is to transport the observer into an accurate replica of the natural conditions under which the creatures exist. To do this properly every detail must be carefully planned and executed, and every deviation from the truth, no matter how slight, has its effect in producing a false impression.

It is not intended to convey the idea that *all* objects in a museum should be displayed in "group" form. That, in some instances, might be going to the other extreme. In large groups showing, for example, an assemblage of nesting marsh birds, the information suggested is apt to be too general and not in sufficient detail. Such groups, in order to give a more intimate knowledge of certain minor facts must be supplemented by additional, more or less isolated material, exhibited in conjunction with the main display exhibit, so as to tell the complete story.

The first museum in the world to be designed and constructed solely for

this type of exhibition was the Museum of the California Academy of Sciences, Golden Gate Park, San Francisco. In that institution two halls were constructed, one for bird groups and the other for the display of the larger mammals of California. This method of installation set the museum world a pace for the exhibition of large display groups of natural history objects, and proved so pleasing and instructive to the general public that other museums throughout the United States are following the same general plan.

When, about 1916, the Academy of Sciences Museum was completed, the governing bodies of the Los Angeles Museum, after a careful inspection and study of the Academy structure, decided to build the present extensions of our own Museum. These were in part to be devoted to the exhibition of natural history objects on the same general principles, but with the improvement that artificial light for both day and night exhibitions be substituted for top daylight as is used in the San Francisco institution. The reason for this lies in the non-bleaching qualities of artificial light as compared with daylight, and also in the enhanced lighting effects possible with electric light. To the governing bodies of the Los Angeles Museum is therefore due the credit for taking the initiative in constructing the first large museum building in the world for the exhibition of large, permanent display groups lighted only and entirely by artificial light, such as those now on exhibition in the Hall of North American Mammals in this institution.

Arrangements had been previously made with Mr. Leslie Simson, of Oakland, California, an experienced hunter-naturalist who had spent many years in various parts of Africa, that if he would at his own expense collect and present to the Los Angeles Museum, specimens of the representative large animals necessary to equip an African Hall, the Museum authorities would proceed with plans to erect a building suitable for their proper group display, these groups to be prepared along the lines of the Academy series with background paintings depicting actual African scenes and the plant life and general environment of the animals in the foreground carefully worked out in detail.

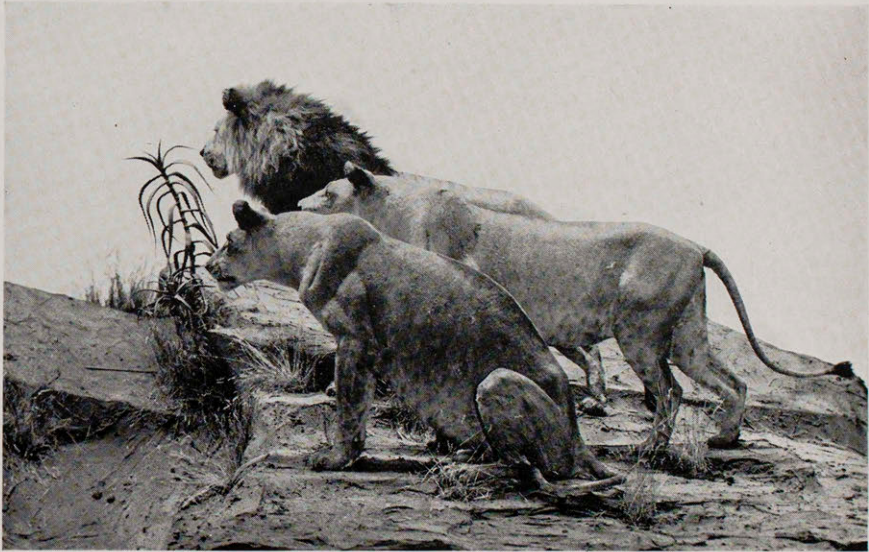
In view of the fact that many of the African animals are fast disappearing before the inroads of civilized man, Mr. Simson decided that, if only for the sake of future generations, the installation of an African Hall was fully worth while, provided the mounting and installing could be done under the direction of the present writer, he having confidence that the exhibits would be prepared somewhere near his ideals if he could work in conjunction with a technician of previous experience in group display. He therefore agreed to make and present the collection and has spent some four years' time and many thousands of dollars of his own money in accomplishing this purpose.

Knowing the haunts and habits of the animals of Africa as he did, and being familiar with the natives, routes, and best methods of travel from his many years of residence there, besides being a hunter of wide experience, he was enabled to secure the material at a minimum of labor and expense. The preparation of the specimens in the field, with proper measurements and other data, involved the most careful attention to the details of skinning and preservation of the skins with necessary bones, so they could be properly assembled and mounted after their arrival at the Museum. The field work was exceptionally trying in many instances owing to the intense heat, insects, fevers and other difficulties always encountered in an equatorial climate.

The late Theodore Roosevelt in his book, "African Game Trails," which

recounts his hunting experiences in that country collecting specimens for the United States National Museum, remarks: "Few laymen have any idea of the expense and pains which must be undergone in order to provide groups of mounted big animals from far off lands, such as we see in museums like the National Museum in Washington and the American Museum of Natural History in New York. The modern naturalist must realize that in some of its branches his profession, while more than ever a science, has also become an art."

The collection of the animals was an herculean task and fit only to be undertaken by an experienced, conscientious collector like Mr. Simson who has both the mental and physical force, together with the necessary interest and enthusiasm behind it all, to see it through. The collection as it now stands is complete and constitutes the largest single representation of big game animals ever collected by one individual for any museum in the world.



TEMPORARY INSTALLATION OF LION GROUP

Among them may be mentioned such representative species as the Greater and the Lesser Kudu, Giraffe, Oryx, Zebra, Lion, Leopard, Cheetah, Hartbeest, Gnu, Waterbuck, as well as many species of small antelope and gazelles. In fact the collection includes specimens of all the various species of larger mammals found between the Cape and Cairo!

To quote again from Mr. Roosevelt's book: "In these greatest of the world's great hunting grounds there are mountain peaks whose snows are dazzling under the equatorial sun, swamps where the slime oozes and bubbles and festers in the steaming heat, lakes like seas, skies that burn above deserts where the iron desolation is shrouded from view by the wavering mockery of the mirage, vast grassy plains where palms and thorn trees fringe the dwindling streams, mighty rivers rushing out of the heart of the continent through the sadness of endless marshes, forests of gorgeous beauty where death broods in the dark and silent depths.



TEMPORARY INSTALLATION OF GERENUK, OR WALLER'S GAZELLE, GROUP

"The land teems with beasts of the chase, infinite in number and variety. It holds the fiercest beasts of ravin and the fleetest and most timid of those beings that live in undying fear of talon and fang. It holds the largest and the smallest of hoofed animals. There are antelope smaller than hares and antelope larger than oxen. There are creatures which are the embodiments of grace, and others whose huge ungainliness is like that of a shape in a nightmare. The plains are alive with droves of strange and beautiful animals whose like is not known elsewhere, and with others even stranger that show both in form and in temper something of the fantastic and the grotesque. It is a never-ending pleasure to gaze at the great herds of buck as they move to and fro in their myriads; as they stand for their noontide rest in the quivering heat haze; as the long files come down to drink at the watering places; as they feed and fight and rest and make love."

Such, then, is Africa. But it will not be for long. Like the American Bison these vast herds are doomed to destruction. As Dr. Henry Fairfield Osborn rightly says: "The Age of Mammals is drawing to a close." Man is the exterminator, but before it is too late it is the intention of those who are responsible for it that the African Hall shall typify and leave permanent records of these remarkable scenes. Arranged about a great central hall the thirty odd groups will be so exhibited as to give the effect of looking out through large windows into the various landscapes and scenes shown in the individual groups. At one end will be shown a large panoramic group

depicting a typical water-hole at which various species of animals are assembled.

Mr. Simson will lend a guiding hand throughout in order that the scenes portrayed may be scientifically accurate, and he has had from the beginning the generous assistance and advice of the governors and game administrators of the various provinces in which the animals were taken. Mr. A. Blayney Percival, who has spent many years in the service of the Game Department of Kenya Colony, British East Africa, and who is regarded as a leading authority on all matters pertaining to the wild life of that region, has kindly co-operated with the Museum and has given many valuable suggestions concerning the design and construction of the water-hole group and the animals which commonly associate at such places.

In order that the background paintings should be true to life, the Museum was fortunate in securing the services of the well-known artist Maurice G. Logan, who was employed to make a special trip to Africa to co-operate with Mr. Simson. Under the latter's direction many photographs and background-study paintings were made from nature, showing the characteristic habitat of each species to be represented, and these will later serve as guides in reproducing the permanent background scenery in the various groups. Samples of the dirt, rocks, tree-trunks, leaves, grasses and flowers were also collected to serve as models in reproducing the artificial accessories for the foregrounds, so that every pains has been taken to secure all the material necessary to produce absolute replicas of the scenes to be recorded.

The art of making artificial foliage and flowers has kept pace with improved methods of mounting the animals. Thirty years ago the methods used in both these arts were too crude to warrant the expenditure of the time and money necessary to undertake the construction of a faunal hall of this description. But thanks to the improvements that have been made in recent years, these have now reached a sufficient degree of perfection as to make the preparation and installation of such exhibits possible. It is fortunate that these improvements in methods developed at just this time, since permanent records in the way of habitat groups may now be made of the large game animals as they are found under present conditions, and these will be of interest to future generations to show what formerly existed long after the wild life of the earth shall have been crowded off the planet by the inroads of civilized man.

Mr. Simson has done his part and has done it well. It now remains for the Museum to fulfill its part of the contract, and when this is accomplished it is intended that the exhibit shall be one of which the people of Los Angeles shall feel justly proud.

The Trustees of the American Museum of Natural History in New York, and of the Field Museum in Chicago are concentrating upon the building up of their endowment funds, the income from which enables them to send scientific collecting expeditions to all parts of the world in search of specimens of its animal and plant life. At the present time three expeditions are in Africa and two or more in Asia collecting materials for the proposed continental faunal halls for the former institution. It may be urged by some individuals that if this is being done in New York, "why duplicate it here?" The answer to this is obvious. There is a great university and a public library in New York. Why duplicate these in Los Angeles? One university cannot educate all the people any more than one museum can house the material

necessary to interest and instruct all the people in the various branches of art or the natural sciences. The great majority of Californians never have been and never may go to Chicago or New York. Such being the fact are our native sons and daughters to be denied the pleasures and instruction that their eastern brothers and sisters are allowed to profit by? We need at least three great metropolitan museums—one in New York, one in Chicago, and one in Los Angeles; and we propose to use our best efforts to have one of the largest and best in the last named city. The architects are at work planning the building for the housing of the African Mammal Hall. About one-half the specimens for it are mounted and temporarily exhibited on the second floor of the present new wing, and the balance of the mammals are being mounted and prepared for exhibition as rapidly as possible so that the groups may be ready for installation as soon as the building shall have been completed.

The animal life of Asia, Australia, North America, and portions of South America is being rapidly depleted and should be exploited without delay. The La Brea fossil animals should be similarly treated, and the birds, particularly those of the west coast, should be provided for while the material is still obtainable. These fields are open, and the Los Angeles Museum would welcome, through its Patrons Association, the co-operation of any public-spirited citizen who might wish to interest himself in bequeathing, before it is too late, proper examples of our fast-disappearing wild life for the enlightenment and entertainment of posterity.



The Southwest Museum

By JAMES A. B. SCHERER, Ph.D., LL.D., Director

THE modern American museum is first of all an educational institution. It supplements our general educational system at two points: sharing honors with the university in increasing knowledge through scientific research, and assisting "the grades" by bringing large numbers of pupils into direct contact with typical and inspiring examples of nature or art, scientifically exhibited and sympathetically interpreted.

The unique opportunities of the Southwest Museum as an educational institution are suggested not only by its very name and the purpose to which it was originally dedicated, but, above all, by its fortunate geographical site. It is on the fringe of the great area wherein one of the two original cultures of man sprang up. Much the earlier of these two primeval civilizations sprang up in Egypt or Babylonia, near the land-bridge that connects Africa and Eurasia, that land-bridge of which a narrow span is the Isthmus of Suez; and spread thence both eastward and westward. The only other independent human culture, according to such eminent scholars as James Henry Breasted, was developed several thousand years later, on or near the land-bridge connecting the Americas, of which a span is the Isthmus of Panama; and spread thence both southward and northward. We modern Americans of course derive our civilization from the earlier source, that is, from Egypt and Babylonia and Crete and Greece and Rome, and finally across the Atlantic. But the aboriginal Americans, who came here from the Far East before the light from the Near East had as yet reached their home land, evolved a civilization

of their own, whose achievements are now exciting afresh the admiration and amazement of the world as more and more of its relics come to light in "the Egypt of America," Yucatan.

From this second civilizational source the Mayan culture spread not only southward, to be developed by Aztecs and Incas, but northward as well; growing fainter with distance, it is true, but never breaking a well-established connection. The point is, "the Southwest" is related to a vast Pacific area extending from California to Chile, and the Southwest Museum was founded to explore and study any part of that whole vast region, and thereby to enrich the store of our knowledge of man.

It may well be believed that the necessary means for such an enterprise will be forthcoming when it seems to be justified by its end. If we seek to do one thing thoroughly, and if we make it perfectly plain that we are placing only masters in charge of our research, then there is reason to think that the big brains and great hearts that have already done so much for the Southwest will do at least one thing more. They will help the Southwest to fulfill the wisest of all the precepts of the Greeks—"Know thyself"—by unlocking to its children its underground treasure-house of knowledge with the master-key of modern anthropology, which is nothing less than the Science of Man.

Passing from means to methods, this programme of concentration can be best carried out by a careful correlation of our educational enterprises with the institutions that luckily surround us. Our Board of Trustees, responding to the wise insight of their President, Dr. Milbank Johnson, have already actively associated with themselves the presiding officers of four of the institutions of higher learning in Los Angeles County, together with the superintendents of the public schools of Los Angeles and Pasadena. Should we render a distinct educational service that is not rendered elsewhere here in this setting, and then share the fruits of our labor with our neighbors, we may confidently expect reciprocal assistance. It goes without saying that this policy of correlation and co-operation should apply especially to our sister museum in Exposition Park.



SOUTHWEST MUSEUM

An Educator's Visit to the Museum

By A. C. WHEAT, Asst. County Supt. of Schools

WHAT a useful adjunct to a school teacher's equipment the Los Angeles Museum would be if the teacher only were informed in regard to it!" was an exclamation recently made by a Los Angeles County teacher on his first visit at the institution. During several years of public school experience in the county, as both principal and instructor, he had been so intent upon getting things out of books and into heads that he had made no use of a better mode of instruction than writing about things and pictures of things,—an appeal to the things themselves.

The speaker referred to happened to be a grammar-school principal. He observed the many side lights capable of being turned onto high school classes' work in various departments of biology, from the paleontological records of 40,000 years ago, preserved in the Hancock Park pit, down to present day butterflies; in ethnology; in art; and in other departments of scholars' interest. But he was especially interested in the Museum offerings of help in the teaching of California history.

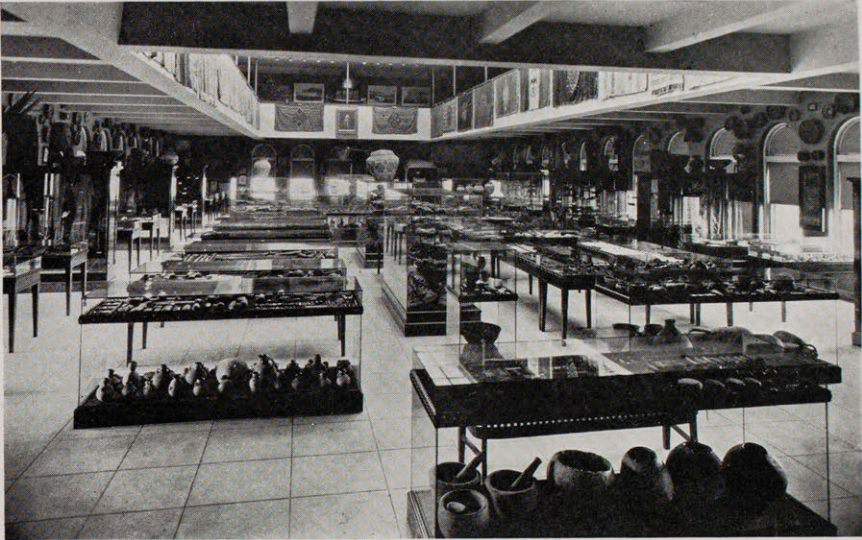
There may have been a time when public school teachers were reasonably familiar with the history of their state, as have been John Swett, Roy Cloud, and Mark Keppel. Certain it is that now, the majority having come from other localities, know not Joseph,—know not the inspiring story of their employers—their State and County. The State, by legislative enactment, has made the teaching of California history, in addition to United States history, a compulsory subject. Teachers will find at the Museum a world of inspiration and a mine of information on this important subject.

Would they arouse an imagination that can visualize the site of Los Angeles City before the evolution of man, they can show a class or describe to a class a wonderful mural painting sixty feet long, of the Hollywood hills and the Sierra Madres, as they appear today, but with forms of life weird and strange and attributable to any planet but the earth, to say nothing of Wishire Boulevard. Would they remind pupils that the achievements of modern civilization, seen in their highest development in their own country, are of comparatively recent origin, they can point out ethnological specimens from which the simple lives of Indian aborigines can be inferred. Do they wish to emphasize the era of the California missions? They will call attention to a series of excellent oil paintings, or will go away after seeing them, with a more vivid impression than they or the class can get from the few cuts furnished in the text-book. They will find many utensils, used by—many of them made by—the Mission fathers or their Indian charges,—for example, an immense still from San Fernando, a section of clay water-pipe laid in 1797 for half a mile from a spring in the hills to the same mission; quantities of reminders of the time when Catholic influence, emanating from the missions was everywhere prevalent—ancient crosses, medals, statues, rosaries, etc.

The secular life of the old time, old only by comparison with the newness of Southern California, and its entire disappearance can be illustrated by the Museum's collections of materials and devices used in work and in play—spurs, bridles, and bits from the days when the horse was man's best friend and constant companion; branding-irons from the days when thousands of

cattle roamed the valleys of our country; weapons reminding one of the time when lawlessness was common and it behooved a man even on what is now Aliso Street to carry a sword-cane. One learns from a peculiar metal device that cock-fighting, with artificial additions to cocks' armament was an interesting and legitimate sport, and probably more nearly universally patronized than professional baseball is today. The card accompanying the exhibit tells us that even Governor Pio Pico was a cock-fighting fan.

Coming down through the gold-hunting era, the inquirer at the Museum finds plenty of reminders to cause him to visualize as books and pictures can not, the most romantic period of our history, and to realize that even in our own country the gold fever prevailed. A miner's pan for separating gold, found in 1923 in a deserted shaft, carries one back in imagination to the day,



GENERAL VIEW IN HISTORICAL WING

perhaps 75 years ago, when its owner last used it, and abandoned the claim—one wonders whether in disgust or in affluence.

The historical period closing with California's birthday as a State is lighted up for the visitor by many relics and pictures. One can see a cut of an ancient vessel such as was used by the early adventurous mariners who first saw our coast—Drake, Cabrillo, and the rest. At the Museum he sees a three dimension representation of a craft—a replica of Hudson's Half Moon. A list of pictures representative of the early time would indicate their value as teaching adjuncts. A few may be named—General Fremont at the close of the Bear Flag rebellion, 1846; San Francisco as it appeared in 1849; Los Angeles in 1840.

But an article of this kind—a mere cursory sketch of what impresses a visitor in one section of the Museum—cannot attempt to do more than touch upon the treasures there contained, in only one of its many departments, and to suggest its usefulness to a student of California history or to a teacher of

the subject. (One does not merely look, with curious eyes, he learns as he looks, for every object is accompanied by a concise typewritten description.)

It is to be regretted that so few principals and teachers, to whom the Museum is territorially accessible, are unfamiliar with its possibilities for use. A traveler in Europe frequently sees groups of children, accompanied by their teachers, as intensely interested visitors at museums and art galleries, gaining knowledge, developing habits of observation, learning history and patriotism, getting ideas of art interpretation and appreciation, ready to go back to their books to follow up ideas strongly brought to attention by contact with actual things; seldom in our country is such a phenomenon to be observed. New England teachers, with their cities steeped in historical monuments and relics are somewhat more awake to opportunities than are ours, but not so awake as, e.g., British teachers. If "the way to resume specie payment was to resume," the way to use our own Museum to advantage is to use it.

And it is possible for public school teachers and their classes to use it. If a Board of Education passes a resolution before hand, allowing teachers, after completing the minimum day to depart from program, the school may legitimately be taken to the museum by the teachers without loss of attendance. If they are so taken, teachers will surely find the time investment worth the effort. Children will have their imaginations quickened, their stock of ideas increased, their interests in worthy matters multiplied, their topics for English composition correlating with history made plentiful. If arrangement cannot be made for classes visiting the Museum, by all means teachers should go often, for the purpose of giving scholars at second hand the striking pictures and newly acquired enthusiasm they are sure to carry away.

As the visitor quoted in the first paragraph above said, "This institution is ours; we ought to use it."

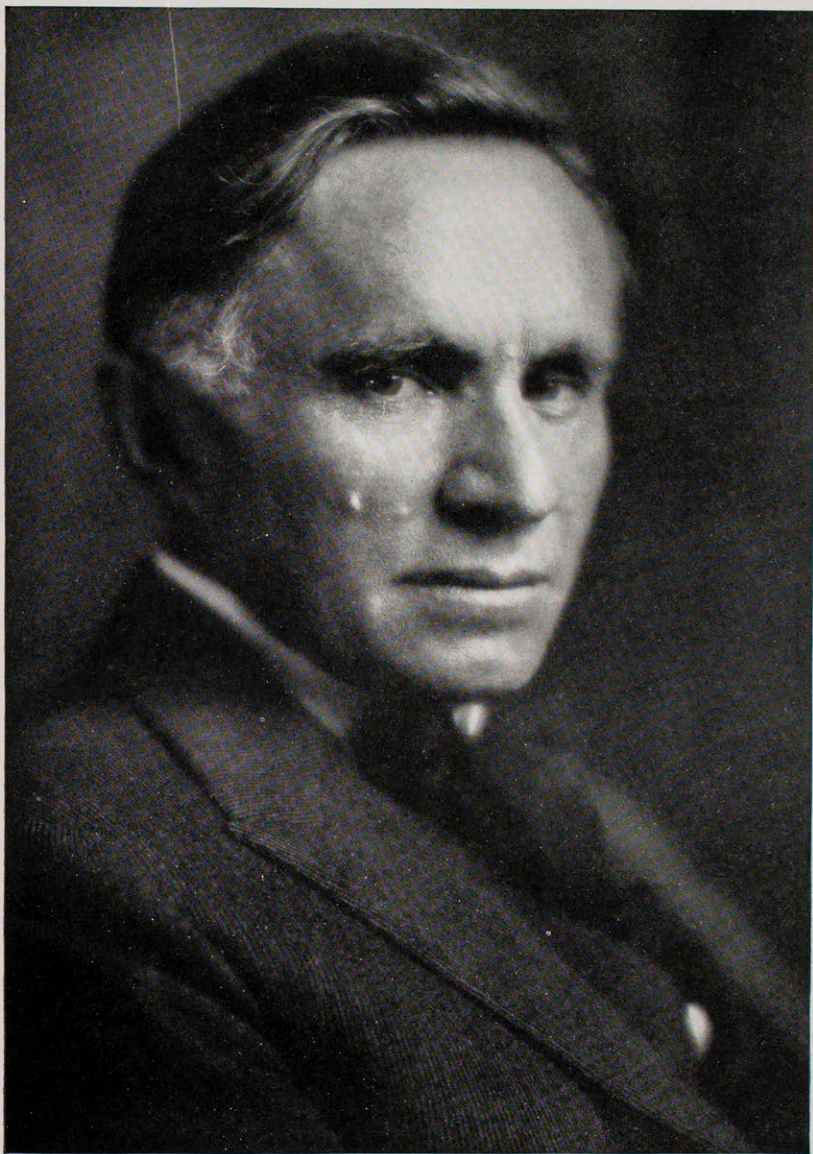


William Wendt—An Appreciation

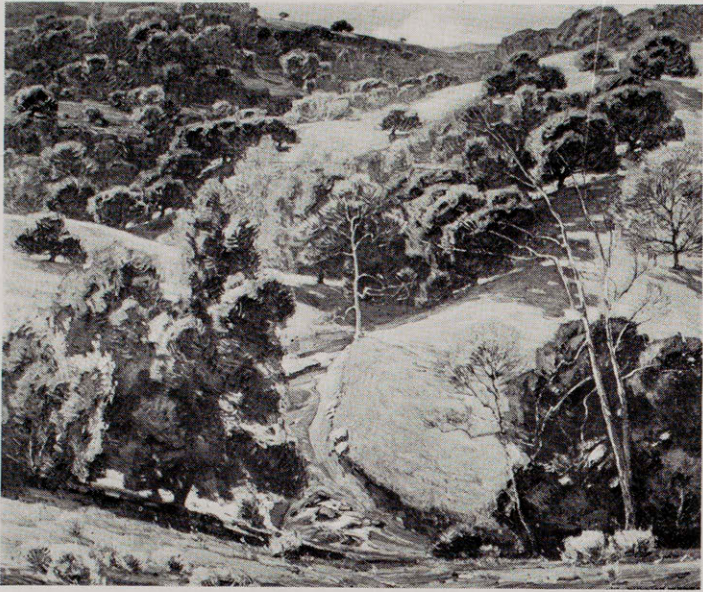
By MILDRED McLOUTH

WILLIAM WENDT is the interpreter *par excellence* of California in painting. He is not enrolled in any traditional school of art; he belongs to no clique, has no pet theories, and is far more concerned about the production of works of art than any discussion as to the school in which they shall be classified. Wendt is self-taught. Wendt is Wendt—the individualist.

Wendt uses his landscape forms almost entirely as an expression of mood. He paints not a tree nor a hillside of California, but the spirit of California. Not the California of violet shadows, of crimson canyon walls, of snow capped majestic Sierras, but the quiet expanse of spaces, of dead brown hills, of brown green oaks; sycamores; the paths which vividly bring to mind the dust covered and worn robes of the Franciscan Fathers. William Wendt has caught the "subtlety" of California as no other artist has—he has seen beyond and sensed that deeper meaning which constitutes his greatest art. And yet with all their spiritual quality Wendt's paintings are as solidly substantial as we could wish. We can walk on his hills, his rocks have weight, his water depth. He gives us nature and the spirit of nature at the same time. Tur-



WILLIAM WENDT



THE MANTLE OF SPRING. WILLIAM WENDT

ner said, "You cannot paint a landscape and leave a man out." Wendt succeeds in doing this because the landscape becomes a part of himself. The definition that an artist is the son of nature but not her slave applies completely and admirably to him.

A man of few words even when amongst people he knows well, Mr. Wendt makes his statement in painting tersely and without pretension, and if you have caught what he has to say you will not readily forget it. Wendt is like his art. He has its reserve, its almost hieratic calm, and its suggestion of color underneath. If one were to seek for his musical analogue, I think it would be Wagner or Beethoven. This breadth of technique one feels in Wendt's paintings is due in great part to his German heritage.

William Wendt was born in Germany in 1865, and came to America when he was fifteen years old. After living in Chicago for a period of time he finally came to California which has been his home for the past thirty odd years. During this time many honours have been bestowed upon him, and his paintings are represented in noted art collections and museums throughout the United States. But Wendt is a true California painter, and California has justified her pride in claiming him as such.

As long as there are a thousand temperaments abroad in the world there will be a thousand different styles of art for a thousand different tastes, and no critic in passing judgment upon them can speak for anyone but himself. But to all those who believe with George Moore when he says "I used to speak of schools of art—now I know there are only two schools—the one of the men who have talent, and the one of the men who have no talent," they will recognize in the canvases of William Wendt the presence of a sincere and lasting genius.



THE LAND OF HEART'S DESIRE. WILLIAM WENDT

The Blue Four

By LOUISE UPTON

THE Blue Four exhibition which was shown during October and November was one of the most outstanding collections of modern art to be exhibited on the Pacific coast. So little really good modern art has been seen in the west that the museum felt very fortunate in being able to present the works of these eminent European artists to the Los Angeles public.

The members of The Blue Four are professors of the State Guild of Arts and Crafts at Weimar, Germany. Lyonel Feininger is an American, born in New York in 1871. He began his career as an illustrator of European comic papers but is now internationally known as a painter and is also a musical composer of note.

Alexy Jawlensky was born near Moscow in 1864. His parents were of the old aristocracy of Russia and he followed the traditions of his family by entering the army. At sixteen he saw the Tretaykoff Gallery for the first time. Then he decided to be a painter, saying, "My love for art burned like a holy fire within myself."

Wassily Kandinsky was also born in Moscow, in 1866. He studied political economy in the University of Moscow. At thirty he dropped science to become a painter and went to Munich to study in the Academy. It is said that he was the first artist to discard subject matter in his painting. He has written a book on his theories of art,—"Spiritual Harmony." It has an English translation.

Paul Klee was born in Switzerland in 1879. He was gifted both as a

painter and a musician, but decided on the former. He studied in the Academy at Munich and later was influenced by Cezanne, Van Gogh and James Ensor. He has published a book on art education.

The word "blue" which the four artists call themselves does not in Germany carry a suggestion of sadness. The color stands for spirituality. Paul Klee was one of the publishers of a noted pre-war publication called "The Blue Horsemen." These artists are all represented in many of the museums of Europe and this country, and are considered among the foremost exponents of modern art. They are mature men having had thorough academic training, yet each has evolved in a different way. Their work is radical perhaps, and abstract, but creative and well worth studying when one realizes that art is a living, growing thing. To those who would broaden their outlook and understanding the work of The Blue Four was found most stimulating.

In connection with the exhibition Madame Scheyer gave two lectures, presenting her subject in a very convincing way. She is an enthusiastic and magnetic speaker and her talks were exceedingly helpful to the better appreciation of art—at all ages.



OXEN HAULING. BASTIDO Y. SOROLLA
Lent by Dr. and Mrs. Walter Jarvis Barlow

A Notable Loan Exhibition of Paintings

By LOUISE UPTON

THE Loan Exhibition from private collections in and about Los Angeles which was shown during August and September gave a very comprehensive view of the development of American art during the past fifty to seventy-five years. A number of noteworthy canvases by European artists were also shown.



THE COSSACK. JOHN SINGER SARGENT
Lent by Mrs. Henry Everett

For those who prefer the older and more academic school of painting, there were fine examples of the works of William Keith, Thomas Dewing, Ben Foster, George Inness, William L. Lathrop, Blakelock, and many others. Then showing a gradual growth towards a more modern feeling were the pictures of Hassam, Daingerfield, Bruce Crane, etc. Of a still later period in developments such names as Paul Burlin, Costigan, Walter Ufer, George Luks, Margery Ryerson, Murray Bewley and George W. Bellows were listed.

Among the foreign group were paintings by Charles Jacques, Jules Dupre, Daubigny, Jean Gerome, Joseph Israels, Rousseau, etc.

The Museum feels deeply indebted to Mrs. Henry Everett, Mr. and Mrs. Dean Mason, Miss Augusta Senter, Mr. and Mrs. Sherman Stevens, Mr. and Mrs. William Preston Harrison, Dr. Dorothea Moore, Willets J. Hole, Mrs. Blanche Dougan, Mrs. E. M. Dickey, Mrs. George Naylor, Dr. and Mrs. Walter Jarvis Barlow, The Cannell-Chaffin Galleries, The Stendahl Galleries, Mr. and Mrs. Henry S. McKee and Miss Henrietta Shore for their kindness in lending their paintings for this Exhibition. It is indeed gratifying to know that so many excellent examples of representative American and European artists are to be found in the art collections of Southern California.



THE CLAM DIGGERS. WILLIAM E.
RITSCHER

Lent by Mr. and Mrs. Sherman Stevens



PASTORAL DELLS AND PEAKS. ARTHUR B. DAVIES
Lent by Dr. Dorothea Moore

An Important Loan Exhibition

By MARION PARKS

IN THE school-room of fifty years ago uneasy little boys looked daily outward upon enticing prospects just beyond the window and vainly asked themselves and the unmoved universe a reason for studying history. Even in the present day little girls sigh the same reluctant question into the green branches that sweep alluringly past the school-room window, but for a greater number history has at length become a living and vital reality, for in the modern view the study of history finds its purpose not merely in the memorizing of a kind of illustrated catalogue of dates and events, but in the understanding and appreciation of the past, with a just application of its meaning to the phenomena of modern life. Not lightly is it to be forgotten that Thomas Jefferson and his colleagues in drafting the Constitution of the United States, a document incomparable for brevity and comprehensiveness, were deep and appreciative students of the past, and that they avowedly drew upon this knowledge in their study of the problems of organizing a great new institution.

Appreciation and understanding of the past brings new comprehension of the meaning of the present. Thus objects which have been accepted into the noteworthy Historical Loan Exhibition now occupying the main galleries of the Los Angeles Museum include not only such interesting articles as the coat which Ethan Allen wore and the rifle carried by John Brown of militant soul—but also the lovely Chelsea tea set which belonged to Rhoda Jackson of Dingleton Hill near Blow-me-down-brook, and the summer blankets woven by Margretta Van Cleef, neither of whose names appear among the pages of any history text-book. The significance of Rhoda Jackson's 36-piece tea-set which remains complete and unmarred after 110 years, Margretta Van Cleef's blankets, certain charming wedding-gowns, bonnets and textiles, and the innumerable other articles included in the exhibition lies for us in the

glimpses into past occupations, habits, and tastes which they delightfully reveal.

Our ancestors were interesting and sometimes peculiar people. Their hardy and industrious personalities will rise up and walk with you through this exhibition. You have only to step into the main gallery on a Saturday or Sunday afternoon and the swift turning of the old Philadelphia spinning-wheel which Mrs. Swickard will be actually using will bring before you with startling vividness the image of all the American great-grandmothers whose busy hands tended the fire, cooked the "vittles," cared for the children, spun and wove, sewed and knitted and mended. And always the low accompaniment of the immortal whirring of the wheel.

Cross the gallery and visit the little child's room set up by Miss Emery. The little girl who once slept in that quaint bed or proudly sat in the rush-bottomed rocker doubtless grew to be a lady long ago—even when your grandma was a baby. She has long since become a memory, but immortal youth has been granted to Sallie, Annie and Deborah. Others may philosophize. These serene sawdust ladies have but to sit in placid contemplation upon their horse-hair sofa, beloved and distinguished guests of the Museum.

Then there are the costumes—the flowered organdie in which a notable



EARLY CALIFORNIA PIECES



COLONIAL GLAZED WARE



COLONIAL LIGHTING APPLIANCES

lady of old Augusta welcomed General Lafayette to her breakfast table, classic gowns of 1808, voluminous taffetas of the fifties, babies' dresses and every pretty accessory a lady of the old days might desire.

Now you must stand before the deep fireplace reproduced from one very like which your great-great-grandmother in old New England spun and wove and rocked a baby in the wooden crib. It seems that old-fashioned babies must have spent a very noticeable portion of their early lives in constant motion. The mother might sit to do her knitting, but her "rockee" was designed like a long settee on rockers, with a little spindled railing to hold the baby in one end. Stand before the fireplace among the implements and the products of this industrious early American woman, whose home, like the present gallery, consisted of four walls raised up around the wide hearth erected in the heart of the wilderness. The night-cries of the forest echoed against these walls, but within the fire glowed upon copper kettles, Windsor chairs and pine and maple tables, and maple corded bed just as they stand today in the first interesting gallery of the exhibition.

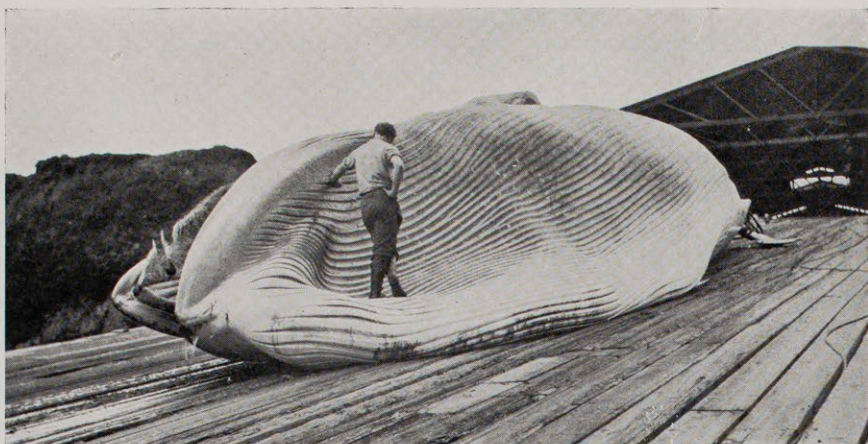
Step over the threshold. You have come upon the fine possessions of those whose hearth-stones were planted along the avenues of phenomenal early American cities. The polish of Colonial urbanity is reflected around you in the superb simplicity of rare old silver, the sparkling brilliance of clear thin glass, the master quality of impeccable Chippendale chairs, Sheraton tables, an Adam sofa of remarkable merit, and noble grandfather clocks. To The Colonial Dames and to Mrs. Edwin Greble the Museum is indebted especially in the assembling of this valuable exhibition of Colonial furnishings and accessories.

But all things must change. The strident industry and high-voltage endeavor that was building up early American towns with the all swiftness of magic, and miraculous early American fortunes invested with an inevitable concomitant coarsening the tastes of early American urban dwellers. Reluctantly leave the vivid reminders of Chippendale and Hepplewhite and the brothers Adam and in the third gallery enter among the massive pieces, some of them beautiful indeed, but telling a sad story of the irreclaimable descent of furniture design in the period of the 50s and 60s. Heaviness as inconceivable as that of Scotch pudding characterized the black walnut epoch.

Let us visit the documents. Yellow, precious papers under glass on the walls of the next little gallery, a complete and most interesting collection of American coins and currency, old geographies and other books are pleasingly complemented by a collection of spectacles, an old ink-well or two, and the inevitable sand-shaker.

The last chapter—the chapter not even yet completed in American history, the story of the tremendous migration toward the transitory West—is told in the exhibits that will enthrall you with memories of old California days. The missions and the ranches and the dusty old towns of the West all have found most interesting representation, and reminders of the long and arduous routes thereto are numerous and vivid.

The prognostication that stored away in Los Angeles there might be found a surprising store of historical objects of value and beauty has been amply fulfilled, and it is with deepest appreciation that the generosity of the numerous contributors to this exhibition is acknowledged.



FINBACK WHALE HAULED OUT ON DOCK

A Whale for the Los Angeles Museum

By HOWARD R. HILL, M.S.,
Field Collector, Los Angeles Museum

AN unusually large skeleton of an adult, male Finback Whale has recently been acquired by the Museum for display in the Osteological Section of the Science Wing. The whale was captured off the coast of Humboldt County, California, and towed to the whaling station of the California Sea Products Company located at Trinidad, California. It measures seventy feet in length and is one of the largest specimens taken by the Trinidad whalers this season. The skull alone is eighteen feet long.

The writer, with Mr. E. J. Fischer, osteologist of the Museum, made a special trip to Trinidad to take charge of the cleaning of the skeleton and the preparing of it for shipment. Thus an opportunity was had to study the whaling industry at close range.

The whaling vessels, each manned by a crew of from four to six men, cruise within a radius of one hundred miles of the station and usually stay out until one or more whales have been taken. The whales are killed by powerful bomb harpoons hurled from a brass cannon placed in the bow of the boat. As soon as the harpoon strikes the animal, a time fuse causes a charge of powder to explode and the heavy point is blown to bits within the creature's body. Three barbs behind the point are automatically released and the line attached to the harpoon holds the whale fast. By means of an air hose connected with an air compressor on board, the body is inflated to prevent sinking. The tail is made fast to the forward end and the boat starts back to the station with the whale in tow. At the whaling station the huge animals are drawn up onto a large covered platform where they are cut up and the bones, flesh, and blubber placed in open vats and pressure cookers. Every part of the carcass is utilized. The oil, which is the most valuable product, is extracted in the cooking process and the residue is later dried and manufactured into fertilizer and chicken feed.

Fortunately, the day following our arrival in Trinidad the seventy-foot Finback was brought into port. By means of a steel cable fastened around the tail, the body was hauled up the inclined gangway leading from the beach to the main floor of the whaling station. Here workmen with long flensing knives made three or four longitudinal cuts through the blubber from head to tail. The cable was then attached to the hide near the skull and, by means of a power winch, a wide strip of blubber was pulled off with a loud crackling sound caused by the snapping of the tendons holding the blubber to the flesh. This process was repeated several times until all the blubber had been removed. The tail and fins were next cut clear of the body and the lower jaw separated from the skull, while the baleen, or whalebone, was ripped from the upper jaw by the cable. The body was opened through the ribs and the internal organs dragged away in one mass. The ribs were severed from the backbone and the flesh removed in several large masses with the aid of the cable and winch. Finally the skull was detached from the backbone and the vertebrae pulled apart one by one.

With the exception of the skull, all the bones were placed in large wooden vats heated by steam pipes. After eight hours of cooking, they were taken out and the flesh, fat and gristle trimmed away. No vat large enough to hold the skull was available, so it was necessary to treat this part of the skeleton in a different manner. A canvas was thrown over it and a steam line fastened below. After ten hours of cooking by this process, the tendons, blood vessels and cartilage were easily cut away and the skull thoroughly cleaned. The bones were left to drain and dry in the sun two days before being packed for shipment.

Some idea as to the immense size of the specimen may be inferred from the fact that it was necessary to ship it in an automobile freight car where the whole end of the car could be opened for loading, the crated skull being too large to pass through the door of an ordinary box-car. About two thousand feet of lumber and nearly one hundred pounds of nails were used in making the crates and shipping cases. The skeleton arrived in Los Angeles in ex-



FINBACK VERTEBRAE REMOVED FROM CLEANING VATS

cellent condition and the various bones are now being degreased and bleached preparatory to mounting.

The Finback is one of the eight species of whales found in the waters of the North Pacific. It has become lately more common than the Humpback which formerly outnumbered all other species. Three other whales are closely allied to the Finback; the Sei, or Sardine Whale, the Sharp-head Finner, and the Sulphur-bottom which is the largest animal in existence, sometimes growing to a length of one hundred and ten feet. Other whales of the Whalebone, or Baleen group are the California Gray Whale, which lacks a dorsal fin and the extremely rare Right Whale. Still another Pacific species is the Sperm Whale which is seldom captured. This whale is easily recognized by the bluntness of the head and the presence of teeth in the lower



FINBACK WHALE MOORED TO DOCK

jaw. It feeds principally on squid, while the Baleen whales exist almost entirely on sardines, small fishes, shrimp and other crustaceans.

Due to the constant pursuit by whaling vessels, all species of whales are becoming scarce. It is the opinion of a number of authorities that it is only a matter of a few years before some of them will become practically extinct. Therefore before it is too late, it is important that examples of as many species as possible be preserved in our Museum for future study and exhibition. The securing of the Finback is the first step in this direction.

Chiriquian Pottery Owned by the Museum

By ARTHUR WOODWARD

ALL of the glamor and romance of a hidden treasure trove is to be found in the new exhibit of 800 pieces of ancient Chiriquian pottery taken from old Indian graves in the Province of Chiriqui, Panama, now on display at the Archeological Hall of the Los Angeles Museum.

The collection contains some 800 odd pieces of painted and unpainted ware of various forms as well as many unique figurines and stone implements. Not one object in the entire collection is less than 500 years old. All of the vessels and other artifacts were taken from ancient Indian tombs that were old



A FEW PIECES FROM THE CHIRIQUIAN POTTERY COLLECTION

when Columbus sailed from Spain. The collection was obtained in Panama and Costa Rica by Dr. William Alanson Bryan, Director of the Museum, while he was in the Central American countries arranging for the Pan-American Art Exhibit.

These vessels are noted for their fine forms and smooth workmanship. Often when the graves are opened solid gold images and trinkets are discovered buried with the pottery. In the early days of Spanish rule, vast fortunes were made by those bold adelantados or adventurers who obtained concessions from the king of Spain to "mine" for gold in the old tombs. As far back as 1642 the Spaniards passed a law claiming all gold found in the burial places of Spanish America.

The gold images have usually found their way to the melting pot but many have been saved and are on exhibition in various museums of the country. Los Angeles is fortunate to have the pottery, and this collection is the largest and best of its kind to be found anywhere west of the Mississippi River.

The painted vessels are covered with many geometrical designs which as a rule are the conventionalized symbols of animal forms such as alligators, monkeys, armadillos, frogs, fishes, and the ugly octopus as well as anthropomorphic designs and figurines consisting of grotesque creatures modeled or painted with human bodies and animal heads.

Among the most interesting pieces are the painted and unpainted tripods. These receptacles are deemed the highest type of pottery obtained from that region. Very few of the pots served any utilitarian purpose but were made solely as mortuary vessels, that is to be buried with the dead in order that the shade of the departed might not lack household utensils in the land beyond

the sunset. As a rule, the graves in which the vessels and gold are found are so old that all traces of skeletal contents have long since disappeared.

A fine lava bowl carved in the shape of a crouching jaguar is one of the best pieces from Costa Rica. Small metates or grinding slabs are also found in the collection carved in imitation of the same animal. The alligator and octopus designs are predominant on the painted vessels the alligator being symbolized in most cases by a mere series of white or black dots, representing the bumps on the creatures back, enclosed in geometric panels. The octopus is shown in a mass of interlacing curved lines representing the eight legs of the hideous monsters. Representations of the banded armadillo are frequently observed on the unpainted ware.

Students of design will find the display interesting because the development of the various designs can be traced from the original realistic figure to the highly conventionalized forms already described.

In addition to the pottery vessels of the usual shapes are odd double decked jars, long eccentric bowls with queer puffy fish faces moulded on them. Here are rounded cases, elaborately painted and termed needle cases, as it is supposed that the ancient Chiriquian women carried extra supplies of bone needles in them. That the children were not forgotten is indicated by the small clay figurines and whistles moulded to represent birds. The whistles give off clear resonant tones and in several cases can be played like a "sweet potato" whistle used today. Other artifacts such as stone celts, stirrup-shaped pestles, stone war club heads and pottery smoothers are also included in the display.



The Museum and Industrial Art*

By HENRY W. KENT

THE Museum of today groups its objects of art in two classes, those called "fine," and those called "decorative." Thus it follows a division which came into use in France in the eighteenth century, when painting, sculpture, and architecture, as being concerned with the mind and, particularly, the imagination, were elevated in a phrase to a higher plane than those works of men's hands in which usefulness was a primary concern. This distinction was occasioned by an organized effort to encourage the training of artists and craftsmen following the recognition of the importance of the arts, both fine and industrial, to the nation, and so far as the latter are concerned, it marks the end of the mediaeval system of guilds, with their training of the young and their responsibility for methods and styles, and the beginning of industrial production as we understand it today, with its irresponsibility for the training of individuals and its ignorance of traditions. The terms "mechanical," "industrial" and "useful" have been used ever since to distinguish the lesser arts from the "fine," with the consequent belittlement which has attached itself to them, much of it merited, though none of it necessary. There can be no cause for quarrel with the distinction made by the French, nor with the word "fine" as applied to painting and sculpture, but there is reason for protesting against that imputation of a lack of fine qualities

*Special article reprinted from the book, "Art in Industry," copyrighted by the author, Charles R. Richards, published by the Macmillan Company, New York, 1922.

which we inherit with our words "mechanical" and "commercial." The great things of the industrial arts are a noble inheritance, just as the great things of the fine arts are, and often, in their way, serve only a little less important purpose—the elevation of men's minds and the firing of their imaginations, to the perfecting of the works of their hands. The museum of today, by its adoption of the word "decorative" to describe these arts instead of "mechanical," "industrial" "or useful," has recognized the element in them which before had been overlooked, or, at least, unhinted at in these words, namely, the art of design, which enters into them, and which, while made to serve useful industrial purposes through mechanical means, is often as truly fine as much painting and sculpture, and represents just as surely, just as vividly as they do, the minds and the hearts of great nations ancient and modern, and of great periods, like the Middle Ages and the Renaissance.

We, in this age of wealth, ready communication, and great inquisitiveness, have accumulated in the museum samples of the arts of all times and peoples for the pleasure and the profit of the nation. The secrets of the guilds, cherished gifts from master to apprentice—the styles—are now things for all to see and to know. With everything at our disposal by way of example of what has been done, we have the incentive to lead us to do more work and still better work in style, quality and design. This the museum freely offers.

The duties of the museum of art to its public are clearly defined; to give opportunity for the enjoyment of the fine and decorative arts to those who seek enjoyment, and to give opportunity for the study of these arts to those who seek knowledge. The museum recognizes this scope for its operations, and it succeeds or fails in its effectiveness according to the measure of the fulfillment of its obligations. The phrase "art for art's sake," coined by an impractical culture, has no place in a healthy republic. Art for the people's sake is the motto of the American museum of today, just as it was in France in 1800, when the modern museum came into being. In a word, then, art for the enjoyment, for the study, and for the profit of the people is the cornerstone of the museum edifice, the object of its collecting, exhibition, and demonstration.

Having made this clear, let us turn to our chief concern in this paper—the part the museum bears in the study of art, and more particularly, its relation to those students who seek to gain knowledge in connection with the making of objects of the decorative arts, the representatives of that great body in our national economy who manufacture, create, produce—what you will—and for profit, the things of our daily needs: furniture, ceramics, textiles, metal work, and so forth. Just as an individual grows in knowledge by study, so a people grows. To improve national intelligence along any given line, let us say taxation, requires something more than legislation; to improve the quality of our national manufactures requires something more than a protective tariff, or perfected machinery; it requires practical instruction in drawing, designing, and, above all, in that most difficult thing, the knowledge of quality or style—in a word, art. The instruction in drawing and the theory of design must be given in the school of art or design by expert teachers; the knowledge of the styles of the great periods of art must be gained from the actual objects which illustrate them. No school, no single institution of instruction, however, can assemble the material necessary for such a

schooling; into an assemblage of such things goes wealth, goes knowledge of how to gather, how to house, how to arrange, how to show, how to care for—a business in itself, the business of the museum. Thus it is that in a perfect state, the school teaches the theory and practice of design, and the museum furnishes the examples of what has been done in the decorative arts, which holds a promise of what may be done. In this way the museum becomes a partner in preparing the men and women responsible for the quality of art in those manufactures wherein it has a place. It is to the well-educated designer or person charged with the care of the department of art in the factory, more than to anyone else, that we must look for the cultivation which shall give to the manufacturer the quality of art belonging to his craft by inheritance; it is to the schools we must look for the training and position of the designer; and it is to the museum we must go, not alone for practical help but for standards of judgment. And, furthermore, through its possession of the acknowledged treasures of the arts, the museum becomes the stern critic of the present and the sponsor of the future.

So much for the theory of the museum's place in the active, working, producing world of design today. As to its practice? It places at the disposition of students everything it has, subject only to reasonable care and safeguarding; it gives opportunities for studying, measuring, comparing, and copying; it makes reproductions for memoranda; it gives lectures; it explains; it exhorts.

To understand completely the situation of the museum in relation to the production of the decorative arts of today, one thing more remains to be said. The manufacturer has perfected his methods and his machines, has established his markets, has given this country a place of power in the industrial world—he is proud of this and so are we; but he has failed to recognize that one thing necessary to his complete success, namely, the thing we have been speaking of—the quality of fine design, which is art. He has just so far fallen short of acquiring distinction in the eyes of the world, nor will he attain the place to be coveted until he has absorbed this quality. The designer has failed to make himself a necessity, through no fault of his own, but through the premises in the case; he has neither the power nor the position which rightfully belongs to him. And the school has failed to secure these things for its students; it has failed to inspire. In just so far it has fallen short of its obligation to the designer, to itself, and to the principles it represents.

The museum has ever included in its collection of the fine arts the works of living men, both sculptors and painters; but until quite recently, it accepted, with an astonishing lack of independence of judgment and openness of mind, the traditional implication of the dictionary definition of "mechanical" and "commercial" and wrote over the door to its galleries of the decorative arts "from the beginning, to the end of the eighteenth century." It shut out all consideration of the work of men's hands, minds, hearts, and machines from that time. In so far, it failed to recognize one of its most important duties to its contemporaries, and its obligation under its own charter to foster and encourage the arts; it failed to distinguish between good and bad, leaving to future generations to determine whether or not art in commerce died with the eighteenth century; and it failed to that extent in the enlargement of its power.

It will not be long before the prejudice of the world of art that a work made by the hand is good, while one made by a machine is bad, will be for-

gotten in the understanding of the fact that the machine, like the hand, is the tool of the head. That the museum should now have awakened to the necessity of a decision as to the part it should play in modern industrial life is the result of the stirring of trade after better art in design, and the accompanying appeal to the museum for practical help. A start has been made by the museum to interest itself in products too long ignored; to understand conditions too long overlooked; and to collect and display the work of the decorative arts of today. Soon it will be in a position to offer a complete survey of the arts it has proposed to foster, and through understanding, sympathy, and practical help, to meet such demands as shall be made upon it.

Under these circumstances—under all circumstances, the museum may be counted upon to do its part, to provide, to show, to explain. In a word, and summing up the whole matter, the museum contains art, which is the mother of art; and it gives of its advantages for the knowledge of this great source of power freely, to the end that the arts of design of this nation may become great.



Ruskin's Museum*

A MUSEUM is, be it first observed, primarily, not at all a place of entertainment, but a place of education. And a museum is, be it secondly observed, not a place for elementary education, but for that of already far-advanced scholars. And it is by no means the same thing as a parish school, or a Sunday school, or a day school, or even—the Brighton Aquarium.

Be it observed, in the third place, that the word "School" means "Leisure," and that the word "Museum" means "Belonging to the Muses"; and that all schools and museums whatsoever can only be what they claim to be and ought to be, places of noble instruction, when the persons who have a mind to use them can obtain so much relief from the work, or exert so much abstinence from the dissipation of the outside world, as may enable them to devote a certain portion of secluded, laborious, and reverent life to the attainment of the Divine Wisdom, which the Greeks supposed to be the gift of Apollo, or of the Sun; but which the Christian knows to be the gift of Christ.

*Extract from Letter LIX, *Forſ Clavigera* By John Ruskin.

Museum Sketches

A Return Visit

By L. E. WYMAN

"Hello! Back again? You must be getting the Museum habit."

"Guess I am, all right. This is my third visit in a month."

"Find it a good habit to cultivate, don't you?"

"I surely do. What you told me last month about the meaning of fossils didn't sink in until I got home that day. Up to then old bones were just old bones; but when I got the pipe lighted my brain got busy, and all at once I saw the light. It fairly bowled me over. I realized at last that fossils are simply Nature's records tucked away in the earth, just as we youngsters used to put flowers and butterfly wings in the old family bible where I found several only a few days ago."

"Congratulations on grasping the big idea. Surprising how few people!"

"Say, mister, where's the mummies?"

"Mummies? Oh, they're in the Indian Room. Go down that stair and turn to the left. And you boys keep quiet. You're too noisy."

"As I was going to say, most people are looking for thrills instead of education, or they'd see that the great quantity of bones in the asphalt beds is only an indicator of the enormous wild life population of this section in Pleistocene

days. The fact of its existence meant that food was plentiful, which meant the climate was more moist than now, and that meant forests and browsing animals as well as grass and grazing types, and these brought the flesh eaters that preyed upon them."

"But why was the climate more moist then?"

"That's a hard question. Ocean currents have changed since then, so has the topography of the country. Either or both might be the cause of the smaller rainfall—"

"Excuse me, sir, but where will we find the mummies? My class—"

"In the Indian Room now. Down that stair and then to the left. The Family Tree of Man is also in that room. You'll find that interesting."

"Pardon me, but did I hear you speak of mummies? Are they genuine?"

"Yes. Follow that teacher and her class and you'll find them."

"That's the way it goes. Mummies are very popular today. Nature Study teachers tell me the two things that charm the average child most are mummies and petrified wood. What, are you headed that way, too? Well, don't neglect the habit. See you next time!"

The Vienna Vase

New? No, not exactly. Not even new in the sense of recent ownership. For it has been in the Museum since 1920, when it was donated by Mr. and Mrs. Wm. D. Petersen.

Nor does it hold its place in the Museum by reason of its antiquity. But nevertheless it carries a story—a very interesting story.

This large and beautiful vase was made in Vienna for exhibition in the Austrian display at the World's Fair in Chicago in 1893. It has no duplicate. Of this we are assured, as the moulds from which it was made were immediately destroyed to prevent duplication.

This much is interesting, but more interesting still is the story depicted in the decoration.

The vase came from Vienna and as was quite suitable and proper Viennese history was called upon to produce subject matter for its decoration. A thrilling

battle scene is shown, and as we study it we are carried back to the year 1683. We see Vienna in a state of siege hard beset by Turkish troops, 275,000 strong. We hear the call of distress going out to all Christendom. We find John III (Sobieski) after a somewhat chequered career embracing his grand opportunity to enter upon the most glorious episode of his life, the relief of Vienna and the liberation of Hungary from the Ottoman yoke. Gathering together 20,000 Polish troops he rushed to battle before the walls of Vienna. Here he was joined by the Duke of Lorraine and the imperial troops, and in the bloody battle which followed, the Turks, 275,000 strong, were overwhelmingly defeated by the combined armies numbering but 70,000. Thus did Sobieski III earn the title of Hero of all Christendom, and the undying gratitude of the people of Vienna, and upon this unique and interesting vase the story is told anew.—M. M.



Mr. Puthuff at work on the Moose Habitat Group Background

Background

By HANSON PUTHUFF

I have always been interested in background.

There are many reasons for this, more comprehensive than whim or fancy, for is it not from the background of existence that we draw our inspirations—our motives—our achievements?

I think it is the centuries of colorful background which Europe enjoys that calls our travelers abroad rather than to the study of our own land, whose background is so historically new that it is of necessity lacking in perspective.

The background of her ancient glory, her triumphant Caesars, her Christian martyrs, calls us to Rome.

One marvels at the architectural beauties of Westminster Abbey for hours perhaps, but time ceases of reckoning as one kneels before the background of its illustrious dead within.

The Oriental goes a step further in his reverence for background by worshipping the spirits of his departed ancestors. This super reverence for background is evidenced strongly in Oriental art by the use of marvelously intricate patterns incorporated into everything they design.

The reverence for traditions of our own land is continually growing, as evidenced by the restoration and preserva-

tion of historic buildings, and the forming of societies for the study and perpetuation of our native legendry.

In all America, no state is more rich in background than California.

For much of this we are indebted to the Spaniards for color and romance, and to the gentle Padres for its distinctly impressive spirituality.

There is background of another and more material character in which I am intensely interested, and which will in time become invaluable historical data. I refer to the background for the animal groups now being installed at Los Angeles Museum.

Each background is a pictorial interpretation of the locality where the animals were obtained.

Many of these animals are fast becoming extinct, and it is the intention of the Museum that for all time they may be preserved as seen in their native habitat for the study and enjoyment of future generations.

The foregrounds, or accessories, as they are called, are most carefully studied and are exact reproductions not only of the rocks and geological formations of their particular localities, but of the foliage and verdure of each variety which are reproduced in exact nicety.

Much more of interest could be said about accessories and I sincerely hope that adequate special attention will be directed through these animal groups at Los Angeles Museum, to the remarkable achievement in taxidermy, arrangement and minutely accurate accessory building, to which my backgrounds are an accompaniment.

This accompaniment is produced as a musician might accompany a singer; the color notes being kept more quiet and maintaining their proper place in the composition, without at any time becoming dominant.

It is not the intention merely to produce a beautiful landscape, but rather to truthfully record the character and detail of

each particular locality, and to bring the background to a point of elaboration where it merges perfectly with the accessories.

Because of the joy I find in the contemplation and production of work of this character, I consider it a particular privilege to be identified with this very important undertaking, which will be valued and appreciated more and more as the years and generations pass, as the animals become extinct and their habitations are invaded by mankind.

Then will they and their dwelling places mellow into the past and become to those who look and learn, a part of our national background.



Finished Background for the Moose Habitat Group

The Freyer Collection of Hispano-Peruvian Art

Translated from the Spanish of
J. Moya del Pino

By MARION PARKS

The Frank Barrows Freyer collection of Peruvian Art, on temporary exhibition in Gallery D, comprises paintings and old furniture that were purchased by Mrs. Freyer during her sojourn in Peru. The collection largely represents household furnishings owned by early Spanish settlers. For the most part they are Peruvian interpretations of Spanish styles. The age of the paintings cannot be definitely ascertained but it is believed that they are from one hundred and fifty to three hundred years old.

After the conquest of America by the

Spanish, and following the soldiers and adventurers, the civil element of Spain began to arrive in the new lands; judges, ecclesiastics and artists. Spanish art possesses intensely individual characteristics, but reflects all the schools of Europe which were in vogue at that time.

Peru was the country where the Spanish civilization quickly began to take its place beside the native art of the Incas. The religious structures called for pictures and furniture (furnishings). At first these arrived from Spain and later they were executed by artists of the coun-

try, following the style of the works of art which arrived from the metropolis.

The paintings and furnishings of the Freyer Collection have this interesting peculiarity for the history of art in America—that they are in the majority Peruvian interpretations of the Spanish styles. In some cases the original model is faithfully reproduced, in others the Peruvian artist gives much of his own personal interpretation.

In the paintings of this collection two general influences are seen: the Gothic Renaissance and the Baroque or "Churrigueresca" (Spanish rococo). In general terms, the same may be said of the furniture, although among the pieces there are some examples entirely free of the Spanish influence. Many of the pieces of furniture are of great beauty, in a style which culminated in the magnificent bed worthy of the viceroy to whom it probably belonged. This bed is the most valuable piece among the furniture, and because of its beautiful proportions and the originality of relief carving in the wood, constitutes a unique work. Certain portions or details, as the baldachin, are genuinely Spanish, but the rest of the interpretation is Peruvian, although always under the Spanish influence, especially of the art of Mallorca.

In the carved and polychromed leathers may be observed the Hispano-Moorish influence of Cordoba, but at the same time

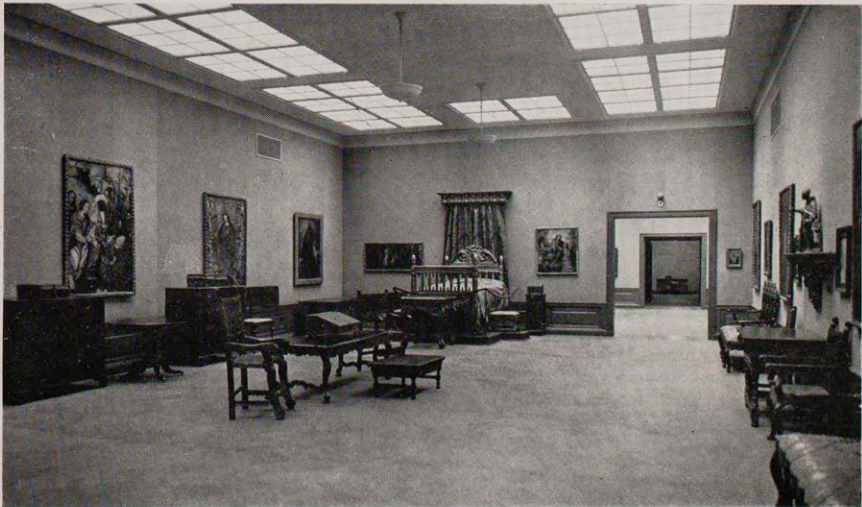
there is a feeling in the execution that is completely of the Inca. The relief carving and other ornaments show a mingling of motives of great ingenuity and are eminently decorative.

The sculpture in wood of the collection seems to be more definitely Spanish, and only in certain pieces there begins to show a little of the peculiar manner of the native artist.

In general the principal value of this exceedingly interesting collection lies in the development taken by Spanish art in Peru on being interpreted by a race who had themselves an artistic tradition which, although primitive, was original and beautiful.

The determination of the period of the pictures is difficult. Many of them seem to be early in the fifteenth or sixteenth centuries, but in my opinion they are much later than these dates. That which engenders this marked primitiveness is the fact of their being undoubtedly inspired by Spanish works belonging to those centuries.

To the history of art in America this collection presents an extraordinary interest, and demonstrates the keen artistic sense of Mrs. Freyer, who has succeeded in gathering it together, contributing thus a signal service to the study of the earliest primitive American interpretation of Spanish art.



GENERAL VIEW OF PERUVIAN ART EXHIBIT

The Wineman Collection of Photographs

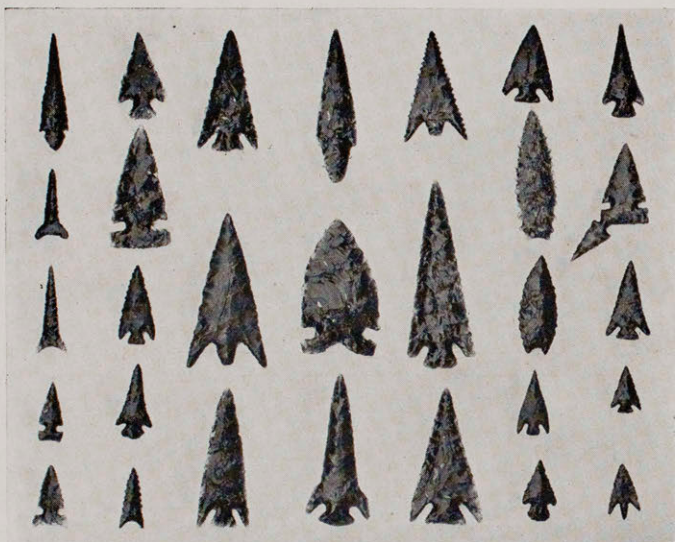
Framing of the Mode Wineman photographic enlargements of California scenery, which has been delayed by lack of suitable moulding, is now under way and a part of this notable collection will soon be ready for exhibition.

It is particularly fitting that these prints of earth's oldest living things, the

giant Sequoias, should hang on the mezzanine walls of the La Brea Hall, overlooking the greatest collection of Pleistocene skeletons in the world.

A more extended notice of these remarkable photographs will appear in a subsequent issue of MUSEUM GRAPHIC.

—L. E. W.



Modern Stone Arrowheads

The processes by which aboriginal man reduced fragments of brittle stone to artificial forms suitable to his need for tools and weapons is known to archæology, and a few enthusiasts in this field have demonstrated with astonishing results some of the methods employed.

It is believed that few students of the lithic arts in any country have attained such a degree of mastery of the conchoidal fracture as has Mr. Joseph A. Barbieri, of Pasadena, California. This student has attained, after thirty years of study and practice, such proficiency in the manufacture of stone projectile im-

plements, ornaments, knives, awls, and others that he is able to copy with exactitude the artifacts of any period or country, including the refined Mediterranean and Scandinavian forms.

A few examples of his craftsmanship shown here are made from ancient volcanic glass (obsidian), three of the finest and most finished of the lot requiring less than fifteen minutes each to produce.

The Museum expects soon to install a permanent display of Mr. Barbieri's work at which time MUSEUM GRAPHIC will publish an illustrated account of his methods and results.—H.H.

Editorials Continued

This service to the public will be rendered without charge. It must be understood that the lecturers and entertainers are not remunerated by the Museum or the Museum Patrons Association, and that their charges vary widely with individuals. These must be met by the organization engaging them. The Museum Lyceum Bureau of the Los Angeles Museum, Exposition Park, invites all clubs and other organizations desiring speakers and entertainers for any occasion for the coming season to communicate with Miss Thelma Olson, Extension Secretary, either by letter or in person, or telephone Humbolt 0693.

Few cities in America have so large a resident colony of talented speakers, authors, and entertainers as are available in Los Angeles. Their subjects cover a wide field as indicated by the following list of topics: Adventure and Exploration, Agriculture, Art, Biography, Civics, Dramatic Readings, Interpretative Dancing, Education, History, Hygiene, literature, Music (vocal and instrumental), Natural History, Nature Study, Psychology, Science, Sociology, Travel at home and abroad. A list of available talent with their subjects will appear in a subsequent number of *Museum Graphic*.

Transient Exhibitions

November, 1926

MAIN FLOOR

Galleries A, C, D, E: Historical Exhibition of Early American and Early California crafts, implements, etc., to the period of the Civil War.

Galley C Alcove: Fictile Ivories.

SECOND FLOOR

Gallery G: The Blue Four: Exhibition of Modern Art by Jawlensky, Kandinsky, Feininger, and Paul Klee. Until November 15th.

DOWNSTAIRS

Print Room 1: Water Colors, Etchings and Drawings by Fred Monhoff. Until November 15th.

Print Room 2: Blanding-Sloan Prints.

Print Room 3: Original Wash Drawings for Illustrations by Albert Beck Wenzell. Until November 15th.

December, 1926

MAIN FLOOR

All galleries same as November.

SECOND FLOOR

Gallery G: Children's Exhibition of Primitive Playthings, Foreign Toys, etc. Decorative Portraits by Leo Katz.

DOWNSTAIRS

Print Room 1—Pictorial Photography by Clarence White.

Print Room 2—Paisley Shawls.

Print Room 3—Block Prints by Archipenko, Franz Marc and other Europeans.

Program of Lectures and Entertainments

November and December, 1926

Programs for November and December are to be given as part of the Historical Exhibition in the main floor galleries. They will be presented under the auspices of the Museum Patrons Association and are open to the public. All programs begin at 3 o'clock.

Saturday Afternoon, November 6th: COLONIAL CUSTOMS. A lecture by Professor Mussatti of the History Department of the University of Southern California.

Saturday Afternoon, November 13th: Mrs. I. M. Spaulding of Long Beach will speak on EARLY AMERICAN FURNITURE MANUFACTURERS. Mrs. Spaulding is a collector and an authority on early American furniture. Her talk will be presented in a manner designed to appeal to the general public as well as to the professional or amateur collector.

Saturday Afternoon, November 20th: A ONE-ACT PLAY with a locale of New England in Colonial days will be presented under the direction of Mrs. I. M. Spaulding.

Mrs. A. M. Goldsmith will talk about LIGHTS AND HIGHLIGHTS—lighting in early America from the days of the Puritans and some important phases of collecting.

A song with violin accompaniment will complete this very interesting program.

Saturday Afternoon, November 27th: JEDIAH STRONG SMITH, THE PATH-FINDER OF THE SIERRAS. A lecture by Dr. Owen C. Cov, Curator of History of Los Angeles Museum and Professor of California History at U. S. C. This date marks the one hundredth anniversary of the arrival at San Gabriel of the first American to come overland to California. Lovers of the Golden State and its romantic history will be pleased with this program.

Each **Sunday afternoon** during November a spinning wheel demonstration will be given in Gallery A.

Thursday Afternoon, December 2nd: EARLY AMERICAN FASHION SHOW. Miss Marion Parks, who is in charge of the Historical Exhibition, will lecture on costume in early America. Her talk will be illustrated by living models. Some of the costumes used will be genuine relics of the periods which they represent.

Thursday Afternoon, December 9th: ARTS AND CRAFTS IN EARLY CALIFORNIA: By Miss Marion Parks. This lecture will be illustrated by authentic examples of the crafts taught in the missions and implements in use under the Spanish and Mexican regimes.

Thursday Afternoon, December 30th: PIONEER DAY. All members of pioneer families of Southern California are to be guests of honor and reminiscences of the old days will be in order.

NOTICE: The Museum Patrons Association is planning a series of special programs for children to be held on **Saturday afternoons** during December. Definite announcement will be made through the press.

All photographs illustrating this publication are the original work of Mr. L. E. Wyman, of the Museum Staff.

VISIT YOUR MUSEUM OFTEN

Los Angeles Museum

Exposition Park

Open daily from ten to four, except Sunday forenoon
and Wednesday afternoon.
Holidays, afternoons only.
Exhibits changed monthly.



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*Hours and changes of exhibitions noted weekly in advertisement on the Amusement Page of the Sunday editions of the L. A. Times, and Examiner.